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No. 25. *Te Deum laudamus* in F. Composed by J. H. Nunn, is an unpretending setting much in the style of No 23, and otherwise, calls for no further remark.

No. 26. *Te Deum laudamus* in F. Composed by the Rev. J. B. Dykes, M.A., Mus. Doc. We have already spoken in terms of admiration of this composition, as well as of the subsequently completed Service. Therefore it only remains for us to state that, on a re-examination we see no reason to alter, in any way, the opinion we have previously formed and expressed. We might, perhaps, in addition, record our conviction that no one of the *Te Deums* which have at present passed under our notice, displays more originality of idea, vigour of treatment, or variety of expression than this; and we call the attention of all young Church composers to this *Te Deum*, as one which, in nearly all respects, represents the *beau idéal* of a modern Service.

No. 27. *Te Deum laudamus* in E flat. Composed by Alfred H. Littleton. A continuous flow of melody, with judiciously selected harmonies, together with a just appreciation and faithful colouring of the varied character of the words, render this *Te Deum* one of the pleasantest of the series. There is, in addition, a warmth of feeling expressed in the music, which would be a valuable adjunct to many compositions of a more ambitious nature. The compass has been carefully kept within an octave, and the parts have been well laid out for each respective voice.

(To be continued.)

"O praise the Lord, all ye Nations." Anthem, composed by Charles Edward Stephens.

THE effect produced upon us, after a careful examination of the above anthem, is decidedly favourable. There is a brightness and vigour, together with a general solidity about it, which specially recommends it to the notice of Choral Festival Committees. The first movement (a chorus in common time, just two pages in length,) commences in C with bold diatonic harmonies; after the first two phrases a fugal point is led off by the tenors, and afterwards used in turn by altos, basses, and trebles. One or two sequences, not altogether novel, bring this movement to a *quasi* termination on the dominant of the key. Here both key and time change, the former to the relative minor, the latter to a triple measure. The words "His anger endureth but a moment; in His favour is life, weeping may endure for a night, but joy cometh in the morning," are set smoothly, and well voiced: if the music is scarcely equal to the surpassing beauty of the words, it only proves what we already knew, that Mr. Stephens is not a David. Nevertheless, Mr. Stephens is a thorough musician, and able to write exceedingly good music. The concluding chorus opens with a bold subject in unison, speedily followed by a short fuguetta on the same subject as was used in the opening chorus; a fair and legitimate expedient, seeing the same words were used for both: but Mr. Stephens is too good a musician to produce a mere parrot-like repetition, and therefore he works his subject in a closer manner than before, and with different harmonies; concluding with a *coda*, which, although joined on a little awkwardly, brings the anthem to a satisfactory conclusion. Mr. Stephens has here presented us with no startling novelties, evidently considering, that however much reform may seem to be the order of the day, there is still sufficient conservative feeling remaining in some people to deprecate all change at least in church music, until they are thoroughly convinced of the value of the change. And from this point of view we cannot help admitting Mr. Stephens to be right.

Elegy (in memoriam) and Andantino, Alla Canone. Composed by Charles Edward Stephens. *Fantasia for the Organ* by the same.

Of the first two movements (*Elegy* and *Andantino*), we very much prefer the *Andantino*. Not that the *Elegy* is bad, but the *canone* is better, at least so we think. It is possible that we are not in a proper state of mind to appreciate all the beauties of the *Elegy*, and, therefore, the

fault, if any, lies with us. However that may be, it appears to us to want a little cutting and pruning here and there, and relieving altogether of its wealth of repetition, when we are sure there is muscle in it sufficient to make a very good piece. Of the second movement we would say that as a rule we greatly object to melody being twisted into a canon; a species of movement which stands in about the same relation to the art of music as a double acrostic does to poetry: but the canon Mr. Stephens has produced is quite as full of genuine music as science, if not more so. In brief, although the head has had a considerable share in its construction, we think the heart has had more. And this is as it should be. The *Fantasia for the Organ* is founded on the well-known Hymn Tune, "St. James's," and is a work of considerable ambition. We may as well say at the commencement, that we think most highly of it; indeed, we are disposed to place it at the head of all the compositions of Mr. Stephens that have at present come under our notice. In the small space allotted to an ordinary review, it would be absurd to attempt an elaborate analysis of so important a production when a whole page would not suffice to record its striking beauties. Suffice it to say that we consider it a work of the highest calibre, requiring a good organ, and a first-rate player to do it full justice. We cordially congratulate Mr. Stephens on the production of a work which would do credit to almost any composer who ever wrote for the organ.

First Grand Sonata, quasi una Fantasia, for the Pianoforte. Composed, and dedicated to Charles Hallé, Esq., by Jesse Minns. Op. 2.

By virtue of its form and pretension, a *Sonata*, in the present degenerate days of light and frivolous pianoforte music, demands attention. Apart from its value as a contribution to the world of art, we know at least that the composition of it has been a labour of love; and on this account we should respect both the ambition and the industry necessary for the due performance of the task. But, much as we admire these qualities, it unfortunately happens that so rarely are they accompanied with the natural gifts requisite for the creation of a great work, that we are constantly summoned to perform the thankless office of pronouncing an opinion of a composer so thoroughly opposed to the opinion of the composer himself, that he is apt to believe that we must be prompted by other feelings than an abstract respect for art. In the present instance we are spared the necessity of enquiring what compositions Mr. Minns has produced before writing this *Sonata*, by the fact of Op. 2 being placed upon the title-page. That the second publication of a composer should be a "*Sonata, quasi Fantasia*," is a proof that he would rather fail in a large composition than succeed in a small one; for, whatever may be his natural powers, it requires more experience than Mr. Minns can at present have had, to do more than coldly imitate the form of a musical work in which the greatest creative artists have been the most successful. Let us at once say that there is much to admire in the composition before us. We have several instances of a conception of the methods of going to work, supposing that the materials were there to work with; but the subjects want interest, the passages are fragmentary, and the faculty of development has not been sufficiently cultivated. The harmonies in many parts are exceedingly good; and several of the passages (especially in the slow movement) are well written, and show a commendable desire to follow in the footsteps of the best *Sonata* writers. In the Canon, however, there is much weak counterpoint; as an instance of which we may point to the *coda*, where, in the fourth bar, the bass enters on the chord C, F \sharp , E, a harmony particularly unpleasant, and hardly, we think, to be defended. The last movement is so short as to be scarcely worth the name of a finale; but the pedal bass at the commencement has a good effect. In conclusion, we counsel Mr. Minns to restrain his ambition, and he may do better things. The fact is that his composition is not so much a "*Sonata*,

quasi una Fantasia," as a "Fantasia, quasi una Sonata." Self-examination (that valuable faculty so constantly employed by Mendelssohn), should be rigidly exercised by all young composers; for without it, there is always a danger that the applause of injudicious friends may arrest them at the very commencement of their journey towards the Temple of Fame.

Spring Flowers (Frühlingsblumen.) Three Pieces for the Pianoforte. No. 1, *Allegretto*, in F. No. 2, *Andantino* in B flat. No. 3, *Allegretto*, in D. By Niels W. Gade.

WHEN Mendelssohn declined to divulge the train of thought which dictated some of his "Songs without Words," he was consistent, because he had not partially indicated it by any fanciful title; but it must be remembered that when he did give a name (as, for instance, "In a Gondola,") it was so definite that nobody could mistake it. Had he called one, for example, "Retrospection," the idea existing in his mind might have been reversed by many who heard it performed; and thus in simply giving it to the world without a title, he acted rigidly upon his theory that, save where the same feeling would be called forth from every listener, a composition should be simply left to speak for itself. The title given to the three pieces under review is, therefore, in our opinion, either too definite, or not definite enough. "Spring Flowers," although somewhat meaningless as applied to instrumental music, may be accepted as a pleasing name for a light and graceful piece; but when the same title is given to three compositions of different character and feeling, we object to its applicability at all except as a general heading to three separately-named pieces. Musically, Mr. Gade's compositions, although exceedingly slight in construction, are infinitely superior to most of the light "drawing-room" pieces of the day. No. 1 is an elegant, legato melody, with an accompaniment in detached notes for the right hand, and an extended arpeggio bass. The harmonies are simple, as they should be; and the few modulations that occur flow naturally throughout. We see no reason why the piece should have been written in $\frac{3}{4}$ instead of $\frac{2}{4}$; the effect of the long drawn out phrases is always rather distressing to the eye; and, indeed, the composer seems to have felt this himself, for he has, as coolly as possible, written his last two bars in $\frac{3}{4}$. In No. 2, we have a monotonous semiquaver bass accompanying the commencement of the subject, which is afterwards given to the right hand. The second theme is effectively distributed between the two hands; and, after a close upon the dominant harmony, the original melody is re-introduced. This piece is well written; and, although undoubtedly Mendelssohnian both in melody and treatment, will be certain to please even a mixed audience. No. 3 is a simple subject in $\frac{3}{4}$ rhythm, perhaps rather more difficult, in consequence of the extension of the arpeggios in the left hand, but fully equal in merit to the two already noticed. We can conscientiously recommend these three sketches as evidencing not only sound musical knowledge, but a refined and cultivated mind.

Arabesque. For the Pianoforte.
Primevère (Primrose) Esquisse, pour Piano.
Par Siegfried Jacoby.

THE first of these compositions, in A minor, is peculiar, the opening subject continually dropping upon an *appoggiatura*: giving, however, a quaint character to it which we do not dislike. The second theme is elegant, and especially well harmonized; but we think it a pity that the portion of the accompanying arpeggios intended for the left hand should not be indicated. The second piece is a simple song, which may be made effective by those pianists who have studied the art of drawing the melody away from the accompaniment.

Part-Songs for Four Voices. Composed by William J. Young.

The demand for part-music is so great in the present day that there can be little wonder at the number of com-

posers who are turning their attention to the subject. Amongst the names of those who are identifying themselves with this class of composition, we may conscientiously place that of Mr. Young, who, if not always original, at least writes earnestly, and like a musician. Out of the fourteen part-songs sent to us for review, it is impossible to do more than select a few for special mention. No. 1, "I love the merry Spring-time," is an elegant and bright melody, harmonized with the simplicity that the subject requires. No. 4, "The Mountain Maid," may also be commended as an exceedingly effective little composition, well written for the voices, and easy to sing; we especially admire the harmony of the second subject, to the words "With sylph-like form." No. 5, "Come o'er the mountain," No. 9, "Fairy Revels," No. 12, "Come, let us be merry and gay," and No. 13, "Forest echoes," may be also recommended with confidence to choral societies, as pleasing and meritorious examples of the simple choral four-part song.

Dear is my native vale. Song. By Jesse Minns.

HERE is a song by the composer of the Sonata we have just reviewed. Mr. Minns shows feeling for melody, but the simplicity of his theme is obscured by laboured accompaniments. Some of his instrumental passages, too, are by no means agreeable; as, for instance, the arpeggio of the chord of B flat for the right hand, in the last bar of page 3, is particularly unpleasant against the left hand part. If the melody had been more quietly accompanied, the effect would have been materially heightened; but the words have sadly crippled the composer's efforts, for the greatest genius could scarcely have felt inspired with such lines as:

"The squirrel leaps from tree to tree,
And shells his nuts at liberty."

ASHDOWN AND PARRY.

Eugenia. Mazurka de Salon.

Daybreak (Der Tagesanbruch). Song without words, for the Pianoforte.

Both composed by Frederick Lühr.

THESE pianoforte compositions are simple in construction; but they are well written, and the passages are effective. The *Mazurka* is spirited, and full of life; and will make a showy piece for performance in a drawing-room. "Daybreak" is constructed on a flowing theme, in $\frac{3}{4}$ rhythm, carefully harmonized, and lying well under the hand; but, for the life of us, we cannot understand why it should be called "Daybreak." Why not (as we have said in a review upon other pieces in our present number) simply call it a "Song without words," and leave the music to be tested by its own merits? Pursuing the train of ideas called forth by the composer, however, we cannot but think that the sun struggles with difficulty through the clouds just before the re-entry of the subject, at page 4.

Hanover Square. No. 11. September.

THE contents of the present number of this periodical are somewhat better than usual. A graceful pianoforte piece, called "Flower-de-Luce," by Mr. Walter Macfarren, is more unconventional than we have been accustomed to see in these pages; and a Mazurka, "Le Sourire," by Henri Roubier, is light, pleasing and melodious. Signor Randegger's song, "The Butterfly and the Flower," is just the class of composition that will raise the character of "Hanover Square;" and is well worthy of publication separately: the music is most happily wedded to the poetry, and the accompaniment is a model of delicacy and refinement throughout. We recommend this song to a soprano who can take the upper A with ease, as he passage where this note occurs would be marred by being sung an octave lower. We should mention that Mr. Campbell Clarke (whose name appears as the translator of the words of this song, from the Italian of Francesco dall' Ongaro) is in no degree responsible for the somewhat unsympa-